For about seven
221 months these bands go wandering across the prairie in search of small
[222] game, small animals such as caterpillars, spiders, grasshoppers, rodents, snakes, lizards, and so forth, and fruits, grains, roots or wild honey--in short, all that might keep them from dying of hunger. Their camps, set up for one or several days, sometimes for several weeks, consist of as many temporary shelters as families, made of palms or branches stuck in a semi-circle in the sand and connected at the top. This is the period when the quest for food absorbs all activities. The women equip themselves with digging sticks and
221 411 184 the men hunt with the bow and arrow, of which several types must be distinguished. The eastern groups have a bow with a flat section which evolves toward a convex-plane section or a concave-convex section when one moves westward. As for the arrows, those made for hunting birds have a blunted tip. Arrows for fish have three to five points, each one formed like a minute harpoon, and the stem is without barb. The poisoned arrows (1), whose tip is protected [15]

1. See below, p. 96.

by a sheath of bamboo, are reserved for hunting monkeys and small game. Those for large game have a long lanceolate point. The barb is attached or sewed on. Besides the bow and arrow, the men use a club
● [189] which often takes the form of a javelin, and its use is reserved for magic and war operations (1).

1. Cf. below, p. 99.

824 The primary materials of the indigenous industry consist of varied
825 woods, wax from wild bees, resin, fibers of the buriti palm trees (Mauritia vinifera) and tucum (Astrocaryum tucuma) bone of the monkey, teeth and claws of mammals, fur (only to make ornaments), feathers, quills of porcupines, vegetable shells and river shells, stones,
412 cotton and grains. As implements they have knives made from a sharp piece of bamboo, from stones crudely fashioned, or from fragments of iron or steel obtained through exchange, and fixed with the aid of wax and cord between two pieces of wood forming the handle. Drills are made of a borer of stone or iron mounted at the end of a stick
[17] which they turn between their palms. The Rondon Commission expanded the use of axes and metal hammers, and the old stone axes serve now only as small anvil blocks for fashioning shell or bone.
[415] The use of stone polishers must also be mentioned and, among the objects of current usage, the spindles, combs, baskets and gourds to carry water.

collectively obliged to make reprisals for an injury done one of its members. Much more often, given the very lively and permanent animosity which reigns between the groups, these pretexts good for exciting the spirit are voluntarily entertained, especially if they feel strong either because of the importance of the group's strength or because of an alliance with neighboring bands against a common enemy, concluded by the intermediary of messengers acting as ambassadors. The proposition of war is presented by an exalted individual or one who exposes before his companions his particular griefs, in the same tone and style that speeches were made at the encounter.

39. ẽ akinãẽ ẽdinãẽ wõdegãẽ kakonẽẽ ordnẽẽ galaqwẽnẽẽ (b1) whose approximate sense is: "Hello! Come here! Let's go! I am irritated! very irritated! arrows! big arrows!" The Indians become so excited upon the occasion of these epic speeches that it is not possible to obtain the commentary of the formula except well after they have been cited and undoubtedly very unfaithfully. But war is not a matter of purely profane decision. It necessitates a preliminary ceremony which will determine if the signs are favorable or not. Dressed in special attire, tufts of buriti straw dappled with red, hoods of jaguar skin, the men assemble under the leadership of the chief and execute the special dance and chant of war. (1) A divining rite

1. Dances and music will be the object of a special publication.

is then performed. The chief, or the sorcerer in the groups where he exists, goes solemnly to hide an arrow in a corner of the bush. The arrow is retrieved the next day. If it is covered with blood, the expedition is undertaken, if not, it is given up. (2) Many warlike

2. This symbolic use of an arrow seems typical of cultures situated north of the Amazon. The fact is interesting, given the northern affinities of the Nambikwara language. Concerning the use of the arrow as the message of war, cf. Roth, "An Inquiry," etc., Annual report of the Bureau of American Ethnology, 30, p. 362; Koch-Grünberg, Zwei Jahre unter den Indianern, etc., Berlin, 1910, Vol. II, p. 316; Gumilla, Historia Natural del Rio Orinoco, Barcelona, 1791, Vol. I, p. 134.

expeditions thus begun end after several kilometers of marching.

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[415]

p. 239 and Fig. 34), but seems not to know their usage nor the nature of their content.

usually tied in bundles of two or three or more, and thus all the Indians possess a provision of poison from which they rarely become separated. We were not able to find out anything concerning the preparation of these drugs, but it seems that different varieties exist, used either by men or women. Notably, the poisons whose small doses are contained in the feather quills would be [96] according to an informant, women's poisons, and also much more to be feared. The "tube poisons" (as compared with the arrow poison which is only employed for hunting, and never for war) play an important role in inter-individual relationships. They are the usual instrument for amorous or commercial vengeance. To define these poisons, there are special terms according to dialects. Thus the arrow poison has a special name: inãtu (a1); dãdinesu (a2); tĩ'te, nãnde (b1); dĩ'are (b2); iriwã (c). But all of the arrow poisons and tube poisons are called by a more general term, belonging to dialect b1, but which is understood and used by all the groups: nãnde, which one might be wrongly tempted to translate as poison. It must be noted, however, from now on that in the case of tube poisons, the term nãnde means the tube and its contents simultaneously.

●789 However besides these "true" poisons which we shall call scientific, there are other substances whose supposed action is of a purely magical character. Certain tubes contain, not a powder meant to be mixed with food, but fragments of resin of the tree called "barrigudo" or [424] "barrigudeira" in Portuguese (Bombax ventriculosa) and sahãtudĩ'taãru (a1/2), irĩ'dare (b1), jakĩ'ya (c) in Nambikwara. These fragments are used for certain "magic projections" which are carried out in the following way: a fragment of resin is placed between the lower edge of the palm of the left hand, held horizontally, and the tip of the index of the right hand held vertically (position called imehãre [a1]). By exercising strong pressure of the finger on the edge of the other hand, the index trips and throws the small projectile as far as several meters (asatãkedjuzu [a1], adãmdige [b1], ndãmdige [b2]). It is believed that the person reached by a fragment thrown in this way will become like the trunk of the barrigudo tree, narrow at the base and at the top and bloated in the center. He will fall ill, his stomach will begin to inflate, and finally he will die. This method of throwing is also often used for teasing, especially children, and to bombard an adversary with small fruit, with pieces of dirt,

1: Lévi-Strauss--111 E-S (1938-1939)1948 SP17 Nambicuara SP17

●789 or pebbles. The victim receives the attack of which he is the object with indifference, nervousness or anger according to the occasion and the moment, but there is no doubt that even in its profane use as a game, the magic operation has a specific residue, as in the game of "showing one's teeth" ("montrer les cornes") among our children. However the "magical projection" constitutes a modality of action very different from administering a poison of known effectiveness through the blood or the mouth, and the Indians are completely aware of this. They would never mix some tube poison in food of a companion as a joke, knowing very well what the result would be; whereas they have no qualms about entering upon demonstrations of magical projection in the midst of a large assembly, and these demonstrations sometimes end in play with everyone taking part. [97] Here the physiological result is not considered as implied by the very nature of the substance or by the specific effectiveness of the gesture. It is awaited as the result of a whole which is at the same time physical, psychological and motor. It requires evil intention simultaneously with the union of a number of essential or accessory circumstances, all of ritual character, however. Nevertheless the resin, the tube and the operation itself are also called nãnde.

Finally, an anecdote will bring to light a third aspect of the same notion. We had brought along some of those big balloons of multicolored silk paper which are filled with warm air while holding a small torch at their base, and which are let go by the hundreds in Brazil on the occasion of the fête of Saint-Jean. And one night we had the unlucky idea to offer a spectacle to the Indians. A first balloon which caught fire on the ground gave rise to a lively hilarity as if the public had had the slightest notion of what should have happened. In contrast, the second succeeded too well. It rose rapidly, mounted so high that its flame was confounded with the stars, wandered above us for a long time and finally disappeared. But the gaiety of the beginning had given way to completely different sentiments in the crowd. The men regarded us with attention and hostility, and the women, heads hidden in their arms and clinging together, were completely terrified. The word nãnde was repeated constantly. The next morning, a delegation of men came to confer with us, demanding to inspect the whole supply of balloons in order to see "if some nãnde couldn't be found." This examination was done very thoroughly, and then, thanks to the remarkably positive spirit of the Nambikwara (despite what has just been said), a demonstration of the rising power

1: Lévi-Strauss-112 E-6 (1938-1939)1948 SP17 Nambicuara SP17

789 of warm air, aided by small fragments of paper put over a fire, was at least accepted, is not understood. And as usual when it is a question of excusing an incident (which could have had very unhappy consequences), they put all the blame on the women, "who do not understand anything," "were afraid" and feared a thousand calamities. (1)

1. Later, Al asked for some balloons to give a demonstration himself before the combined groups assembled by him. But, less forgetful than he, we obstinately refused.

Two conclusions are gleaned from these facts. The first is that the term of nãnde covers much more than the strict meaning of the word "poison," and that it includes all types of actions of exceptional and likewise menacing character, as well as the products or objects likely to determine this action. All nãnde objects and operations have a common character, expressed by the term kakore. This means the dangerous products or substances, and, at the same time, those of a menacing or dangerous nature which certain living beings may possess by specific or only temporary right. Thus poison, the snake, the poisonous spider, the jaguar, are kakore; but the same is true of an enemy tribe, or an Indian (even if he is a [98] relative or friend) when he projects revenge or is found in a state of violent anger. The second conclusion is that the poisons, whatever may be the positive and utilitarian character of their preparation, are not thought of scientifically as substances provoking physiological disorders, but as vehicles or receptacles of that mysterious force which turns the usual order of phenomena upside down. Nevertheless, nãnde is not conceived of in the abstract form of a power. It resides in, and cannot be separated from, certain apparently recognizable material aspects. When the Indians examined our balloons of silk paper, they sought something there which would be the concrete sign of their magical and malevolent nature; and while they proceeded with their inspection, we wondered anxiously what could be the specific characteristics (happily absent) of the product or the nãnde object. If it is true that the sense of the term nãnde is more complex than that of the word poison, it is no less necessary to recognize that poison carries the better example and the more perfect illustration of the Indian conception. It is a clearly identified substance, and recognizable by its outward characteristics to which its evil effects necessarily correspond.

789 Poison is thus nãñde par excellence, although the latter can exist in other forms, at the same time less precise and more complex. We attach extreme importance to the fact that a rigorously utilitarian technique of the manufacture of poisons is found associated with a theory which accounts for their effectiveness through the intermediary of metaphysical concepts. The presence among the Nambikwara of a curare reduced to a basic product, and whose preparation excludes all ritual, associated with the very low cultural level of these Indians, poses in a particularly impressive way the question of finding out if these characteristics which are very primitive are so by origin or constitute the residue of an impoverished culture. Now, it is much more reasonable to interpret the apparent contradiction of theory and practice in matters of poison by the loss of complex rituals which farther north are attached to the making of curare, than it would be to explain how a theory of supernatural character could have been built on the bases of treatment which has remained purely experimental, of the root of the strychnos.

[121 176]

Besides the potion of nãñde we should examine another which is the object of a particularly advanced elaboration among the eastern groups, that of the atãñu (al). Atãñu signifies animal, but the use of the term by the Indians is complex. First of all it is the animal taken in a generic sense, in opposition to the inanimate. They present me with a honey cake and, pointing out the body of a bee which is still in it, I ask what it is. They do not answer, "it is a bee" but: atãñu, "it is the animal." Atãñu also means real animals, but ones without their own names in the vocabulary, and which are of particularly fearful character. Thus oxen are called by this name by the Nambikwara who never saw any [99] before the years 1910-1915, and who entertain a great fear of them. Then we find the same term to designate the stars (eastern groups), and the same name is given to the ticktock of the clock, both conceived of as realities animated by mysterious characteristics. Finally, atãñu is a special animal of supernatural essence, which is seen appearing in two cases—at night, on the road, in certain places and during certain periods, and upon the approach of death. In the first case, one risks being attacked and killed by the atãñu if one does not defend oneself in the appropriate manner. This means is found in the throwing stick [épieu] (distinct from the digging stick), thrown in a prescribed manner. The throwing stick, a large piece of wood of flattened form and pointed at the end is furnished with a handle usually decorated with black and white bark weaving (javelin: hi'dosu [a1], kehujere

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[b1], makalé [c1]). This instrument is used in three circumstances: in war; to conjure up (or to attract?) rain by manipulating it according to an approved ritual as if one were tracing signs in the air while brandishing it; finally to kill the atúru, by throwing it in the direction of the apparition, using as intermediary a tooth of the jaguar: the throwing stick is placed obliquely in the left hand, the point turned in the direction of the atúru, and the tooth, manipulated by the right hand, acts as a hook for projection. The atúru appears only at night. It may borrow the form of the jaguar or of other animals who are then filled with murderous intentions. When the atúru is caught in his terrestrial form at the point of the javelin, a great flow of blood is produced. The "supernatural" animal is never eaten. They abandon its body to the carrion.

In the second case, one is faced with a real theory of death. The sick person who sees the atúru appear knows that he is condemned, and the animal actually carries him off on the spot or returns to get him a little later. The current version of the death of A21, drowned in a river in July 1938, was that the atúru carried him to the bottom of the waters. The atúru would live in the water. An informant described it as having "a large mouth and lots of collars."

The southern, central and northern groups bear witness to a more elaborate religious thought. Among these peoples, the preceding notions are [illegible] by a third, which does not appear as clearly in the eastern [illegible] although it is probably present, that of the wind and thunder, hypostasized in the forms of a semi-personal power named amó. (1) In these groups, this is substituted for the atúru in the theory

1. The Tupi origin of this term is evident. One can compare Montoya, "amá: cloud of waters; Nogueira, "amá: cloud; Coudreau (Bibliothèque Linguistique Américaine, XV, 1892), "amane (Oyampi): rain; Gonçalves Dias, "amana: (chuva) rain; Kissenberth (Baessler Archiv, VI, 1-2, 1916-1917), "amana, aman, ama" (Tapirapé): rain; Nimuendaju (Zeitschrift für Ethnologie, XLVI, 1914), "amá (Lingua Géral): (chuva) rain.

of death, and it is possible to communicate with it through revelations and visions.

796

alãgena hãitige (b1)
to sing in the place.

534 A very strict taboo rests on the flageolets. Only the adult
784 men can play them:

46. ũitnore ũitnia imãgare.
Children do not know how to play the flageolet.

And the sight of the instruments is rigorously forbidden the women:

denaãtie iatiaeninhena ednapo iãineni (b1)
the women cannot see them, only the men see.

These flageolets are made in great secrecy, in the same place where they find suitable bamboo. If the musical expedition returns by day, they hide the flageolets in the branches of a tree not far from the camp or from the village. They only bring them out at night, at the moment of the concert, and the women must then retire to the huts or under the shelters, and hide their heads in
[688] their arms. If one of them violates the taboo, they claim she would be pursued by all the men and killed by blows of a stick. We did not have the chance to attend one of these festivals, but, as we desired to collect the musical repertory of the flageolets, we were able, with a certain amount of difficulty, to arrange it so that a mission was sent to find bamboo and make instruments for us (it was necessary to go about 15 kilometers). Having left in the morning, the group returned in the middle of the night, and until daylight we made music some distance from the camp in order to avoid all feminine indis-
[534] cretion. As each instrument sounds a little different from the others, the playing produces an illusion of harmony which is added to the charm of the melody, in itself very real.

534 It is possible that all the musical instruments of the Nambikwara
●789 are connected to activities of an economic-social character. Some testimonials, a decisive confirmation of which I was not able to obtain, present the nasal flutes (arãtasu, a2) as meant to assure a rich harvest of the fruit piquy. The season of piquy, which grows in
[122] abundance in the plains, is actually an impatiently awaited period for the Indians. The fruit is admiringly weighed and said to have "lots of fat." Likewise the flutes of Pan (asinzu, a1; iuauzere, b1) would be employed in the rites preceding hunting expeditions. In
[192] the case of nasal flutes, a double analogy has been pointed out by certain informants between their form and that [106] of the pit of the piquy, and between their name and the name of the piquy (ahãru, a 1/2). The latter analogy exists only in the eastern dialect

534 (arɨtasu-ahɨru), and the connection remains suspect, the Nambikwara
789 not disdaining puns. (1) The same thing goes for the flutes of Pan,
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[522]

1. For example, A1 mocks me when I am in the process of smoking: Kukedetu ukedetu: a smoker is lazy.

sometimes called duʔuru (a1/2) duʔunde (b1) which would also be the name of the animal agouti (Dasyproctas aguti). It is no less true that
[533] several of the songs collected have been pointed out as songs of the hunt or of the harvest. A soldier of the Rondon Commission, prisoner of the Nambikwara for quite a long time, described to Roquette Pinto (2) a ceremony composed of dances and songs which had

2. Loc. cit., p. 234-235.

followed a tapir hunt. And a musical theme was pointed out to us spontaneously as the song of the tapir hunt.

FROM BIRTH TO DEATH

844 The Nambikwara woman gives birth (to be born: talɨttige, b1) in a crouching position and getting support on the ground by means of a vertical pole which she holds with both hands. During this time a companion pours cold water over the chest and stomach with a small gourd. The umbilical cord is cut close and cauterized with a live coal, then covered with a salve of warm ashes.

47. dosu sajkedutuʔakedatelusu alɨtu usiɨnkedjutu inketu jakesɨjutu ire ire iagekediute (a1)
[When] the woman gives birth the placenta is buried in the bush; she is ill, she does not eat [for] a moon, a moon [and then] she eats again.

846 After the ceremony of burying the placenta, consequently, the woman would remain for two months under a taboo and condemned to relative abstinence. In reality, an exceptional situation is prolonged much longer, the period of abstinence observed by the husband and wife until the child is weaned, or at least until he ceases to be exclusively nourished by the mother's milk.

To describe the state of abstinence (inkatu, "one is ill" [a1]; there is no special term), we can do no more than to transcribe our observations made from day to day relative to the family of fire 6 composed of A21, a22, and a23. a22 is clearly distinguished from her companions:

In older versions, the old women (since
the old women share the magic powers of the men among the Nambikwara 773
as also in other tribes) (4) was undoubtedly not content with measuring the 171
[789]

4. Cf. above, p. 101.

fall of water by the duration of the fall of her nuts, she actually provoked it [539]
by throwing them. Whatever the case may be, "magical projection" is
probably found at the origin of the theme of the throwing of small fruits or
grains in South American folklore.

[122] PSYCHOLOGICAL ATTITUDES

The Nambikwara offer the observer a very special psychological 157
and moral aspect, and one which we have not found again either among
their immediate neighbors--Paresi, tribes of Guaporé, and Tupi of the
Gi-Parana--or among other South American tribes. It is worth an attempt
to separate its principal characteristics. Few of the primitive South
Americans display so much spontaneity and freedom in their behavior. Few
manifest such ease in psychological relationships, and such grace of ex-
pression. Thus, in their relationships with the ethnologist, the informants
introduce formulae which constitute true sociological inventions in order to 157
respond to a new situation, on the part of individuals who do not use either 571
a formula of greeting or of leave-taking in their own social relationships:

60. tai undeiretnĩẽ ta eikiredniẽ nã̀ iiren undetniẽ
tatiene nã̀ iritiani. (b1)
I am going to sleep, I am going away, you go to sleep,
I will stay, you go away.

Or to put an end to an interrogation of which they are weary:

61. iejtlana amnentiẽ hikənarigna iatien amdeniẽ
kənahadiau iedetniẽ. (b1)
This is useless, it must be left; one does not see
clearly any more, this is useless, let us leave it;
tomorrow we will talk.

Or again:

62. nakanaiõniani nihin nalitiani. (b1)
I have forgotten, wait till I remember.

Their daily life is full of exuberance. It is not only in the games 57
of ball that one hears joyous exclamations: 521

63. tenũkuẽ tenũkuẽ utanãtiri (b1).
To me! To me! Throw!

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However the artisan at work also makes his wife, child, neighbor participate in the execution of the work on whose vicissitudes he comments gaily:

64. itiouĩ taninjẽ diuĩn... ãmi... kãdaha... munjalina... kãdjanene... nooua... taluunlẽ... nothin... ishena... muhjena. (b1)
Hold it [the cord] so that I can twist it... let it go! It fell!... There!... It is difficult!... It is done!... Does it suit you?.. It is ugly!... No, it is pretty!

The last formula is ritual, it is the one they use at the end of chants and dances; the protagonists excuse themselves: "it is ugly"; and the audience responds: "No, it is pretty!"

[708]

[123] This politeness is not always without malice, and compliments sometimes hide attempts at mockery. We cited above the formula used by a group to depreciate their dances in comparison to those of their companions they have just met; (1) but a few hours earlier, disdaining a present of beads

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1. Cf. p. 92.

which I offered and which were not much appreciated because of their color, they advised me:

65. mpãtin maimaĩndẽ tunuhĩnde (b1)
Keep them to give to the Maimandẽ.

One day we were sold poison tubes (by group a2) described as so dangerous that we should abstain from ever opening them under pain of immediate death. They proved to be empty, which testifies to great ingenuity if the mystery was improvised on our account. In any case, it throws a curious light on the relationships between neighboring groups.

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776 under the ground from where *oklihdítisu*, the culture hero, once released them. They add that they expect this to happen some day.

756 The man who is responsible for guarding the band against evil spirits is the shaman (*wanígidisu*).
775 In this task he is assisted by the ghosts of dead shamans of his own band. The spirit or ghost of a dead shaman is known as *anúnsu* and is sharply distinguished from the ghosts of non-shamans (*ayánkudisu*). The *anúnsu* of other bands, however, are considered evil for they bring thunderstorms. When speaking about shamans and shaman spirits in Portuguese, the Nambicuara refer to both as "trovão" (thunder). This has led many observers to the conclusion that the Nambicuara believe in a thunder spirit. Among the Wakítisu, at least, "trovão" or thunder is nothing more than a shaman or a shaman spirit. Actual thunder, which is caused by a shaman spirit is called *tlídisu*. A shaman spirit may also enter the body of a jaguar (*yendru*), and cause harm to people.

821 The Nambicuara do not like heavy and prolonged rainstorms, for they say that the winds blow down their houses, the lightning sometimes kills people, and the rains wash away the tracks so that they and their dogs have difficulty in
756 following game. To pacify the evil *anúnsu*, who has caused the storm, the shaman makes a cigar-
●789 shaped bundle (*yakúdenánsu*) out of certain dry leaves, which he ties with cotton twine, leaving long tails at each end. When he wants to stop the rain he lights one end of the bundle, and as it begins to smoke he waves it in the direction of the storm, telling the rain to go away. "Go away, go away, don't be angry at me," he says as he waves the bundle four times. If this does not stop the rain the shaman takes the sword club (*kalúnkisu*), which appears to have magical powers, and cuts the rain. If the rain still persists, he lights three smudges made by mixing "para toda" leaves with the *yakúdenánsu* leaves. When the smoke rises from the smudges he takes a burning brand and waves it against the storm telling it to stop.

756 The shamans of one band also practice sorcery
754 against individuals in another band by asking their *anúnsu* to inject objects into their bodies. When a shaman wishes to inject an object into his enemy he retires into a special hut (*sihdentsu*) and

INDIAN TRIBES OF NORTHERN MATO GROSSO, BRAZIL—OBERG

WILD PLANTS USED IN MANUFACTURE—Continued

137 824

Portuguese name	English name	Scientific name	Nambicuara name
Bréu		*Spigra speciosa*	Dugnédigatsu.
Taquara para ponta de flecha	Bamboo for arrowheads		Kayésu.
Taquara para flauta reversa	Bamboo for nasal flute		Ka'd'inesu.
Taquará para panpipe	Bamboo for panpipe		Wasingatsu.
Tucum		*Astrocaryum tucuma*	Halé'isu.

PLANTS USED FOR DRUGS AND POISON

278

Timbó		*Paullinia pinnata*	Kénatu.

PLANTS USED IN VARIOUS ECONOMIC WAYS

137 824

Limão			Kalinasu.
Embira			Se'hin.

MAGICAL PLANTS

[illegible]

Paratudo			Inhágihdisu.

ANIMALS HUNTED FOR FOOD[1]

136 262 825

Anta	Tapir	*Tapirus terrestris*	Alísu.
Arisanha	Otter	*Pteronura brasiliensis*	Dwísu.
Bugio		*Alouatta ursina*	Ihru.
Cateté	Peccary	*Tayassu pecari*	Y'íkisu.
Camondongo	Mouse	*Mus musculus*	Séuhlu.
Capivara	Capybara	*Hydrochoerus hydrochaeris*	O'nsu.
Coatí	Coati	*Nasua narica*	Kaisu.
Cotia	Rodent	*Dasyprocta aguti*	Dákru.
Cuatá		*Ateles ater*	Hténdasu.
Cuxiú		*Ateles paniscus*	Kalísu.
Jaguatirica		*Felis pardalis chibiguara*	Ianarí'wichisu.
Lontra	Otter	*Lutra paranensis*	Kwantnásu.
Macaco-prego	Monkey	*Cebus apella*	Hótsu.
Onça parda	Brown panther	*Felis concolor*	Ianarísuwasu.
Onça pintada	Jaguar	*Felis onca*	Ianarítasu.
Ouriço		*Coendou prehensilis*	Holocítasu.
Paca		*Cuniculus paca*	Ûlutsu.
Porco do mato			Y'íkadasu.
Preguiça		*Bradypus tridactylus*	Alísu.
Rato do chapadão		*Sooteromys amanbiquarae*	Nótasu.
Sagui-pirango		*Midas rosalia*	Takísu.
Tamanduá-bandeira		*Myrmecophaga jubata*	Dísiisu.
Tamanduá-mirim		*Cyclopes didactylus*	Wísisu.
Tatú-bola	Armadillo	*Tolypeutes tricinctus*	Nésusu.
Tatú-canastra		*Priodontes giganteus*	Wahrdru.
Tatú-cascudo			Susuisu.
Tatú-lisa			A'hru.
Tatú-15-quilos			A'lítasu.
Veado campeiro (a)	Deer		Yetáhru.
Veado campeiro (b)	do.		Whídisu.
Veado mateiro		*Mazama rufa*	Kutkísu.

[1] Other taxa not identified are also eaten.

[p. 125]